The Victorian Alliance
Annual House Tour
Sunday, October 15, 1995 1:00 - 5:00 pm

featuring this year for the first time the delightful area of

DUBOCE PARK

An opportunity to experience nine charming cottages, houses, and flats in the appealing late Victorian neighborhood of Duboce Park. Light refreshments will be served at the grand Hinkel Mansion (currently undergoing restoration) at the end. Register there for door prizes on the day of the event and visit the Alliance Boutique and information booth.

Learn the history of this neighborhood and discover some of its architectural treasures.
This year the buildings are spread over several blocks, and comfortable shoes are suggested. A shuttle for the chronologically and geographically challenged will also be provided.

Tickets $15 in advance and $20 at the door, with discounts for seniors and Students. Checks for advance orders must be received by September 20, 1995 at:

The Victorian Alliance
1076 Dolores Street
San Francisco, California 94110

On the day of the event, tickets may be purchased at the start-house, 245 Castro (midway between Davies Medical Center and Market Street). For additional information phone: (415) 824-3907

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Proudly Presents its Annual

[HOUSE TOUR]

Sunday, October 15th, 1995 1 - 5 p.m.

Tour begins at 245 Castro Street

Fifteen Dollars in advance by September 20 - Twenty Dollars at the Door

Please Exchange this ticket for a Program at 245 Castro Street at the corner with Beaver- The Program will be your admission to the Houses.

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DUBOCE PARK

House Tour

SUNDAY, OCTOBER 15, 1995 1 TO 5 PM

proudly presented by

The Victorian Alliance

Welcome to the Victorian Alliance House Tour for 1995 in the Duboce Triangle!

Our tour today takes in much of the area of the Duboce Triangle Neighborhood Association -- bounded by Castro, Market and Waller Streets -- and some houses a little to the north.

The heart of the district is Duboce Park, set aside for City use in 1855 as part of the Van Ness Ordinances, which surveyed the area west of Larkin and Ninth Streets. But the streets were only on paper, and the area was undeveloped. This set-aside was meant for a City hospital, eventually realized as San Francisco General on Potrero Avenue.

The need changed after 1878, when the German Benevolent Society opened its own private hospital across Duboce near Castro. Anti-German feelings in World War I caused a name change to Franklin Hospital, and now it's called Ralph K. Davies Medical Center.

Meanwhile the City's "hospital lot," supposed to extend from Duboce all the way to Waller and from Steiner to Scott, was challenged by contrary land claims. When they were settled in 1896, the City won only half: the north half became three dead-end streets full of good houses. The future park had become a jumble of discarded rocks and trash (which included surplus stone from construction of the U. S. Mint 20 years before at 5th & Mission). Disgusted neighbors formed the New Park Improvement Club, cleaned up most of the mess, and lobbied for true park status.

The new park, and the street, were named after Victor D. Duboce, a San Franciscan and career soldier (the street was in fact re-named, as prior to this it had bourn the less euphonious name "Ridley Street" after a popular early pioneer who had been co-owner of the 'Mansion House' saloon nearby). Upon his return as a hero from the Spanish-American War, Col. Duboce was elected to the Board of Supervisors and died in office on August 19, 1900, conveniently between the approval of the park and the choice of its name.

Duboce Park's recreational arts center was built in 1957 and named for Harvey Milk in 1978. Recently the park has been reclaimed by the nearby residents, and members of the Holy Order of Mans patrol it for safety. It's lovely now; be sure to walk through it and look around on your way from the second house on the tour to ones on Carmelita.

Most of the housing you'll see on the tour route was built in the three decades after 1883. That's when public transportation first came to the area, in the form of a cable car out Haight Street to Golden Gate Park. Earlier the nearest streetcars, horse-drawn, came only to Market and Valencia. A branch was extended to and out Castro in 1887. In those days transit made mass housing possible because the only other ways to get around were walking, or else riding horseback or driving in a private carriage, both costly. For supplies such as produce and fuel, and sometimes even water, householders depended on neighborhood stores or house-to-house delivery wagons, or peddlers.

A few hardy pioneers ventured out this far before the Haight Street cars. Some, including the owner of our first house, were manufacturers or businessmen who could afford their own transportation. Others operated small farms or dairies. A few of their houses remain among those slightly newer.

After the cable cars arrived, the neighborhood began to be developed with small housing tracts and multiple-unit buildings. Almost everything was low to medium cost, and hardly any architects were involved. A developer would buy up a large piece of land and subdivide it into house-sized lots. Then he would fill them up with inexpensive houses identical in shape and floor plan, and with subtle differences, if any, in facade decoration. You can spot the tracts and notice their similarities and differences as you walk along the tour route today.

Several of the housing tracts were built by one or another of the five Hinkel brothers: Henry, Charles Lewis, John, William and George. They were especially active in the middle and late 1880s, and most of their houses have the rectangular bay windows of Stick Eastlake style. They seem to have constructed most of the square-bay houses in the four blocks between Scott and Divisadero, from Duboce to Oak, including the last three on today's tour.

Another developer responsible for many buildings in the neighborhood, and for two open today, was Fernando Nelson, born in 1860, who started building at an early age. He constructed most of the houses on Carmelita in 1899 soon after the land claims were settled. Other Fernando Nelson buildings you may pass today are 851 through 875 Fourteenth Street, and 563 and 601 through 643 Waller.

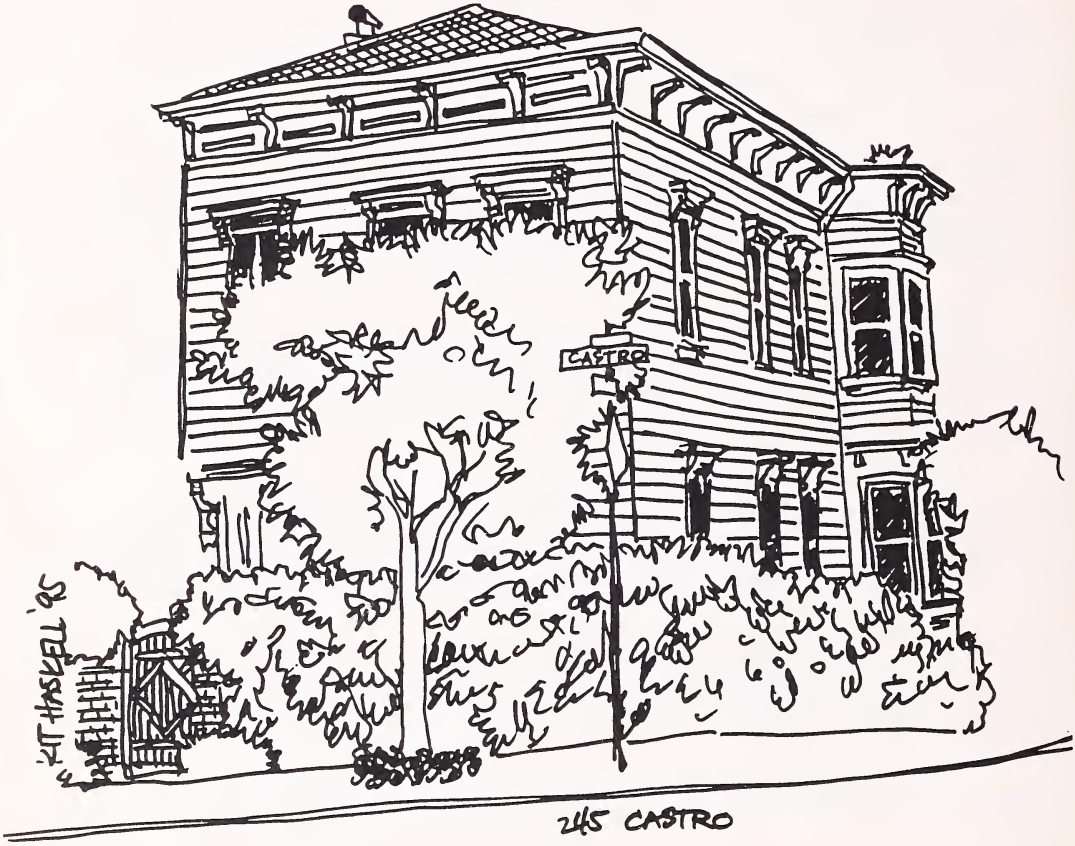
Around the turn of the century, Duboce Triangle and its counterpart across Market Street attracted Scandinavian settlers. They had seven different Protestant churches here and a number of clubs. Survivors include St. Francis Lutheran Church opposite the Safeway, the Swedish American Hall at 2174 Market and the Scandinavian Deli.

Please look about you between the open houses; the neighborhood's architecture is remarkably consistent. Enjoy your tour, but remember:

NO SMOKING IN THE HOUSES !
NO PHOTOGRAPHS IN THE HOUSES !

245 CASTRO STREET

THE ROBERT BRAGG HOUSE



The first house on our tour is a model of San Francisco's Italianate style. It has the vertical emphasis, the paneled and bracketed cornice, and the "rustic" siding associated with that term. Its windows all have hoods with their own little brackets, and the sash is the early kind: two panes over two and no "ears" under the corners of the upper one. The jigsawn scrollwork on brackets and entry is a leafy pattern typical of Italianate.

However, the bay window on the Beaver Street side looks like a slightly later addition. Its windows do not have ears, and the center face is wide enough for a double window, usually found on later houses demonstrating the transition into Stick Eastlake style.

While the exterior is original, the interior was gutted and rebuilt in 1933, the work of the then emerging, now famed architect William W. Wurster. He became known for simplifying designs, for creating spaces beautifully attuned with the client's needs, and the reviving the "Bay Area Tradition" begun by Maybeck and others. Wurster's legendary embracing of the particular site here included embracing a shell from 1877 or 1878.

In May of 1877, Robert Bragg bought this property for $1,000. Vacant lots nearby were selling for around $600-800, but this one could have been worth more because it was on a corner and had a great view potential. A mere $400 difference could hardly have paid for a house of this size, so we can presume the lot was vacant in 1877. Bragg had the house built, and his residence was listed here by the 1879 city directory. He did not have the water turned on until 1882; perhaps he somehow extracted water from the creek that ran down Beaver Street and is now underground

A Bostonian born about 1829, Robert Bragg came overland to California in 1849 and wound up manufacturing wheels for ships. His wife sailed around the Horn to join him later. They had at least six children, two of them primary school teachers and another a teacher at Girls' High. John S. and Robert Junior were ship joiners.

Bragg spent the rest of his life here, but about 1900 he deeded the house to daughter Rebecca, who married William H. Martenstein, part-proprietor of the National Flour Mill. They lived in the house until about 1930. In 1959, Mrs. Martenstein was recognized as the oldest living native San Franciscan, aged 103. As a student in 1872, she gave the University of California its colors: "blue for the sky and gold for the State's riches."

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953 14TH STREET

THE CHARLES AND CLARA ANDERSON RENTAL UNIT
"ST. GEORGE'S HOUSE"

The square bay windows and vertical "sticks" detailing identify this fourplex as a Stick Eastlake style popular in the 1880s. Half of the houses on the tour are Stick Eastlake. Here the false gables look forward to the Queen Anne Style of the 1890s, as you will see it with real gables on Carmelita. The tall narrow windows and mid-bay cornices look back to the Italianate style of the 1870s. The front steps and center door are obvious new additions.

The house appears to have been designed and built about 1889 by its owner, carpenter Charles A. Anderson, one of the Duboce Triangle Swedes. He must have followed a master builders' customary structure and plans, as he was used to doing, and simply applied some decorative pieces from his lumber supplier on the front. That was to make it up to date and attractive.

The Anderson family lived in one of the uphill units, probably part of No. 953 -- in their day it was called 927½ -- street numbers have changed over the years. The titular owner of the property, which included these four units and the land for the flats next door at 961 14th, was Charles's wife Clara S. Anderson, born in Sweden. The children were born in California: Rose in 1876, Mamie in 1878, Annie in 1880, and Walter in 1883.

In the 1900 census Walter was listed as a silversmith, and the other three units were occupied by renters. At 951 14th lived a carpenter named Frank Ralston, with his wife, two children and a nephew. 953 14th housed John Schilling, a ship carpenter, with his wife, three children and two brothers-in-law. And 955 was home for W.I. Priest, a dental supplies manufacturer, and his wife and three children. Quite a crowd!

After the 1906 earthquake, Charles Anderson and his son Walter, then a carpenter, appear to have built and lived in the flats next door. Walter Anderson and his wife Edith lived at 961 14th until at least 1935. Some time around 1920 Walter switched his occupation back to jeweler.

In the 1970s, the original Anderson rental was bought by two Episcopalian priests, Easton and Wilder. They called it St. George's House, and they are responsible for the majority of the interior remodeling. The upstairs of the house was their residence and one room was used for worship. The lower floor was used as psychotherapy offices. The current owner first worked in the house as a psychiatrist and later purchased it.

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49 CARMELITA STREET

THE ALFRED AND MARGARET GROWNEY HOUSE

At the edge of Duboce Park, the Growney House's lot tapers to only about 10 feet at the back, and the parkside wall may not be at right angles to the rest. No matter: it's a classic Queen Ann cottage. The style-defining triangular gable is covered with mini-arcade shaped shingles interrupted by a pair of double hung windows. Regular shingles fill the tip of the gable and swell out over the windows. Typical of Queen Anns, the story below this attic is recessed so that only the outermost face of the bay window lines up with the gable.

The house was designed and built in 1899 by Fernando Nelson, who produced more than 4,000 dwellings in his over 50-year career. Soon after the City claim was settled, he bought the land on Carmelita Street, which was then called Primrose. He constructed the eight houses numbered 49 through 77, as well as 50 and 66 through 78 across the street, achieving mass production economies by making all the floor plans alike and offering little choice in facade decoration. It's amusing to note original differences between the individual facades. Here the porch is topped by a screen of what Nelson called "doughnuts," which rest on curved brackets to make an arch.

Fernando Nelson sold the house to Alfred T. Growney, a blacksmith born in Germany in 1866. His brother George was born in California in 1873, and his brother Samuel was born in Peru in 1879. The well-traveled parents came respectively from Massachusetts and Ireland, and the boys grew up south of Market Street. Alfred Growney moved into the house with his wife of five years, Margaret; his 69-year-old widowed mother Catherine; and the two unmarried brothers -- George, a machinist, and Sam, a weigher at U.S. Customs. There was also a boarder to help pay the expenses, one Helen Donovan, a shoe fitter from Ireland.

Later Alfred became a deputy county clerk. The house was eventually inherited by George Growney, who died in 1936, leaving this place to his wife of four years. Mary Growney lived in the house until 1952, and there have been seven ownership changes since then. The current owner bought the house in 1979.

For a while the building had been divided into three units. In the 1940s a grandson came back to live, and a room was added onto the rear for him. In 1990 Los Angeles architect John Powell reconstructed the garage and the rear of the house, adding a skylight.

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65 CARMELITA STREET

THE PHILIP AND MARY BRUCKNER HOUSE

The Bruckner House of 1899 is another of Fernando Nelson's Queen Ann tract houses, typical for its well-defined triangle at the top, which hangs out over the bay windows. The decorative pieces over windows and door are modern additions. So, probably, are the columns and pilasters at door and windows, because they don't match the two or three types of columns on other Nelson houses of his Carmelita tract. However the shape of the house, the sidings and other details appear original.

Fernando Nelson's houses in the Noe and Eureka Valleys, Inner Mission, and the Duboce Triangle started at $7,500 for a little one-story cottage. He was known to carry a leather covered receipt book to the job site in order to close a sale if an interested buyer wandered by. He later built expensive houses in his West Portal Park and Mount Davidson Manor developments. His accomplishments went beyond construction.

He was a renowned West Coast distance driver, holding the 1906 record of 18 hours, 13 minutes, San Francisco to Los Angeles in a Columbia 40-horse-power sedan.

Nelson sold this two-story house to Philip and Mary Bruckner for $5,600. Of Austrian and Polish origin, the Bruckners moved in with their one-year-old daughter. They later had four more daughters, all raised in this house. Philip had a fur shop on Van Ness Avenue and Mary kept house for the family. Daughter Esther was a Galileo High School instructor who helped coordinate the Japanese participation in the 1939 World's Fair. Charlotte was a fire-brand women's rightist who, at 61 years old, led a waitresses' grievance against the Steward's Union and Matson Lines.

After the death of the senior Bruckners, the house followed a colorful history. Legend has it that the basement was converted to a speakeasy in the 1920s. After World War II, the house was next used as an exclusive gay men's club (COIT), then Synanon, next a halfway house for nuns living in convents, then Presidio Hill Middle School, and eventually a home for battered women.

Since the mid-1980s, three different owners have rehabilitated the building and brought it back to a single family home once again.

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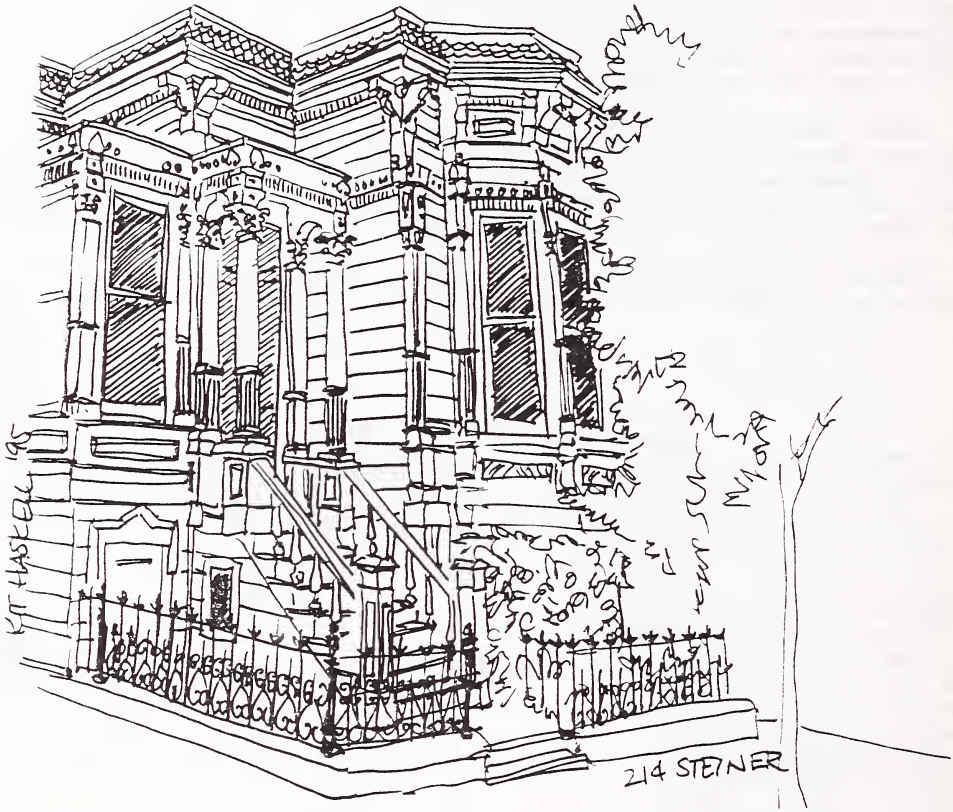
214 STEINER STREET

THE SAMUEL AND MARY WHITEHEAD HOUSE



The Whitehead House is a far more elaborate example of the Italianate style than the first house on today's tour. It seems to have every bit of fancy trim the builder could find room for. The five-sided bays on front and side have little columns between the windows. (The side bay was featured in A Gift to the Street.) Also on the front and side is a false Mansard roof, above the typical Italianate cornice. The two columns and six pilasters on the front have Corinthian capitals made of cast iron pieces.

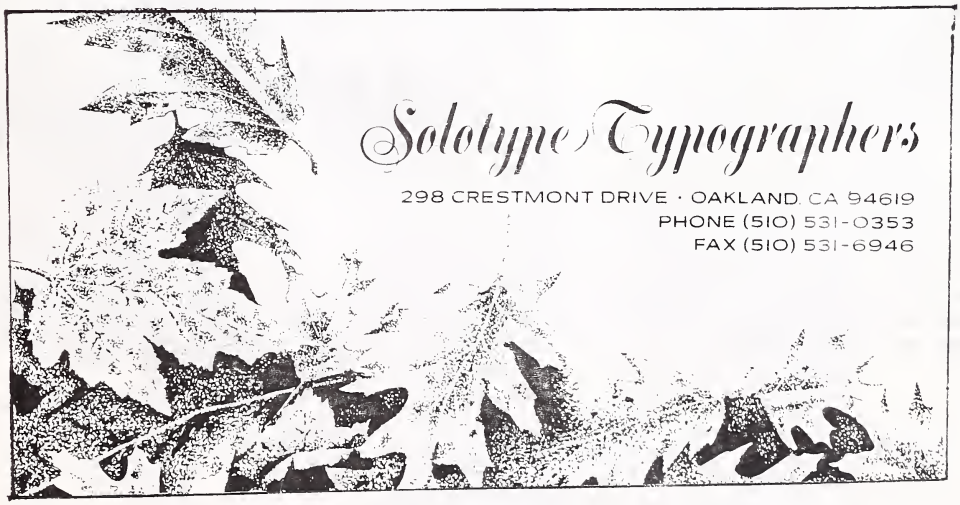
Floor plans and exterior details suggest that 210, 212, 214, and 216 Steiner were built on speculation at the same time by the same developer (216 has been thoroughly "remuddled"). Real estate agents Easton and Eldridge had the water turned on in all four houses in mid-June 1881. Later that year they sold them; one for $2,800, two for $2,750, and the two-story one at 214 Steiner for more money. This house was probably more expensive because the porch-solarium in front was added at the buyers' request. Above and behind it you can see the taller cornice which matches the one at 210 Steiner.

Wendell Easton sold the house late in July 1881 to Mary J. Whitehead, who lived there with her children and her husband, Samuel B. Whitehead, an auctioneer. His company, "livestock and general auctioneers and bookmakers," was located at 20 Leidesdorff. In addition to running a horse betting operation, Whitehead owned part interest in the Bay View and Emeryville race tracks.

His father, also named Samuel, was a cabinetmaker who lived with them. The senior Whitehead may be responsible for some of the interior embellishment.

In 1900, the family included Samuel B. Whitehead, his widowed mother Caroline, his wife Mary, their daughter, and their four sons. Albert Daniel was a clerk, salesman and chauffeur; George W. was a clerk and blacksmith; Harry a clerk, machinist and chauffeur; and Samuel B. Junior sometimes listed as a chauffeur, with his business once listed as a "garage".

Samuel Whitehead died here in 1920 at the age of 78. In 1941, three of the children inherited the property, and it passed out of the family's ownership in 1955 when grandson Barry Whitehead sold it after converted it to three units. It has since been converted back to a single family house.



850 PAGE STREET

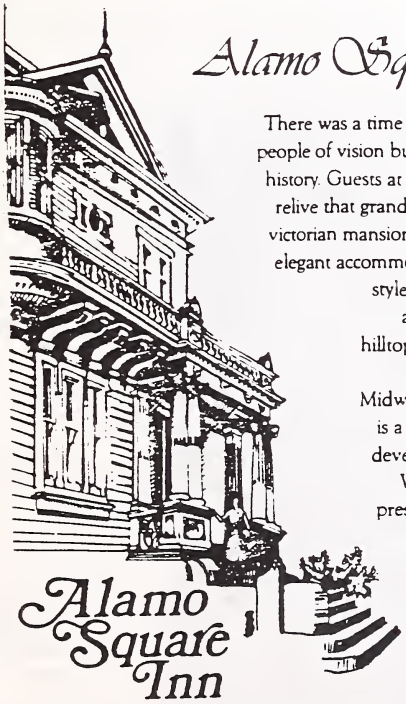
THE JACOB AND MATILDA PETERSON HOUSE

The Peterson House is another Stick Eastlake building, and it may have been built by Charles Hinkel, who signed for the water at 824 Page in 1887. 850 Page and the next four houses could have been a single tract, constructed over a few years, or maybe not. The slight differences in shape of the bay windows probably is related to small differences in age; strictly rectangular bays are associated with the mid-1880s, while the five-sided bay with doubled center window is more of a transition from the Italianates of the 1870s. The water was turned on here in May of 1885.

Other Stick Eastlake elements of this house are the paneled corner boards, the little pediment over the bay, the lengthened cornice brackets, and the lace work moldings under some of the windows.

The original owner-occupant of the house was Jacob Petersen, the Danish proprietor of the Alameda Cafe on Market street by the Ferry Building. In 1889, he bought and moved into the house next door at 856-858 Page, keeping 850 as a rental. The 1900 census shows one Nis P. Petersen, 56-year-old cigar manufacturer and dealer, living next door with his wife Matilda and a niece and nephew who may have been Jacob's children. They seem to have shared that house with Jacob the restaurateur.

The dwelling at 850 Page was rented in 1900 by the Tucker family. Edwin W. Tucker was a marine engineer born in Massachusetts; his company, later incorporated, consisted of "engineers, machinists and general contractors." Edwin's wife Jennie came from Illinois, and their two teenage children were born in Hawaii. The son was already working as a draftsman. The family lived here from approximately 1894 through 1928.



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940 PAGE STREET

THE LAMBERT-BAHRS HOUSE

This Stick Eastlake house was built in 1887 by William Hinkel, brother of Charles (builder of the last two houses on today's tour, 875 Haight and 280 Divisadero). William built and sold all seven of these houses in a row, and they make a fascinating study of "remuddling". Only one has its original facade; each of the other five presents a different notion of "improvement".

Stick features here include the style-defining rectangular bay window, the decorative corner boards, the lacework moldings, and the spindlework over the entry. The projecting triangular false gable on top, with its recessed shingles and sunburst braces, looks ahead to Queen Ann designs of the 1890s. The facade has been restored to near the original, using old photographs and the shadows left when original trim was stripped.

Hinkel sold the house to John S. Lambert, a clerk with Williams and Bixler, San Francisco "capitalists". He lived here in retirement and his widow sold the property to George H. Bahrs in 1901.

Attorney (later Judge) Bahrs was 38 at the time and had come from Germany with his wife Anna. Their servant Annie Otten was also from Germany. The couple had four children -- daughter Irma, son George O., and two step-sons, Max Kurt and William. Judge Bahrs moved from Municipal to Superior Court and then was appointed a Civil Service Commissioner, later returning to private law practice. Son George became a distinguished labor lawyer and taught corporation law at Hastings. His widow still lives in San Francisco.

In 1915, the Bahrs sold the house to Max Kalish, a sculptor born in Poland, who lived there until he sold the building in 1918. Kalish later won awards at the Cleveland Museum of Art and had a piece in the collection of the National Gallery in Washington. He saw industry as the proper subject for American art, a philosophy he shared with the Coit Tower muralists.

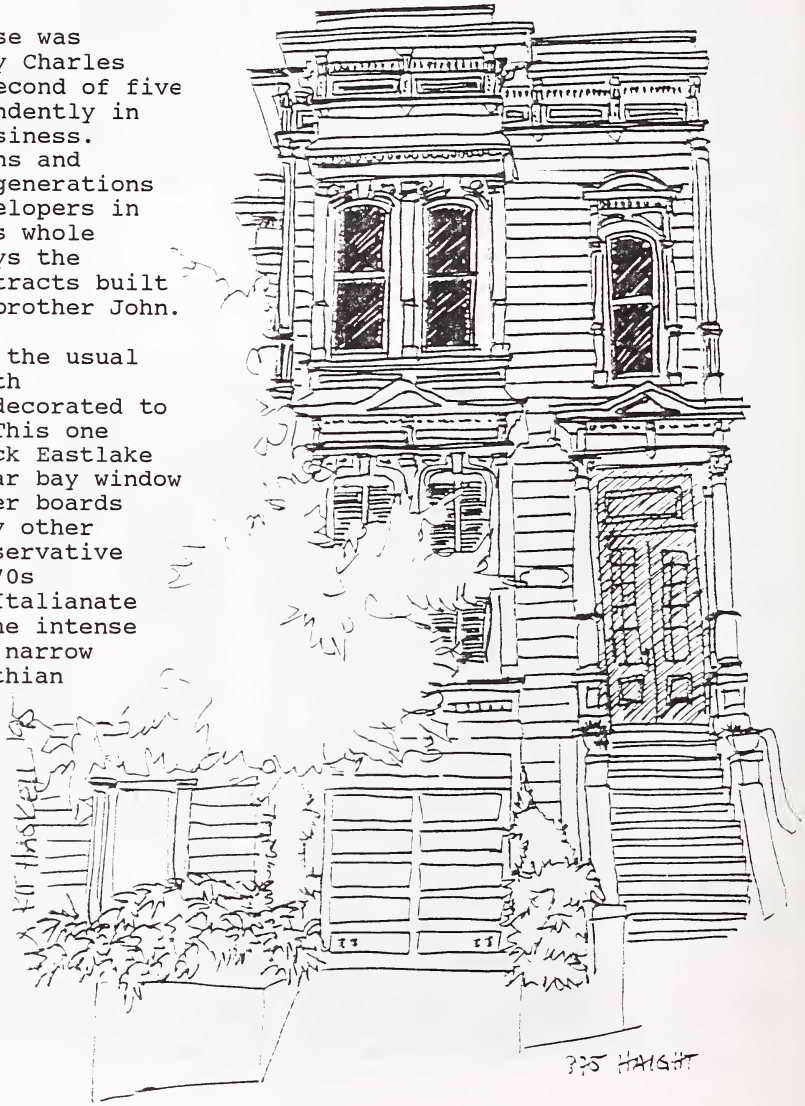
The house next went through a series of owners and became a hotel during World War II, when San Francisco was filled to bursting with military, shipyard and other war workers flooding in from all parts of the country. After another chain of transfers, the house was bought in 1983 by the present owners, who have been rehabilitating it ever since. They have installed new systems, recreated the facade, and redecorated the interior. Paul Duchscherer designed the dining room and parlors, the latter with Bradbury and Bradbury Neo-Grec papers.

875 HAIGHT STREET

THE MARGARET RIPPON HOUSE

The Rippon House was completed in 1884 by Charles Lewis Hinkel, the second of five brothers all independently in the construction business. Charles' father, sons and grandson made four generations of Hinkel house developers in San Francisco. This whole square block displays the remains of housing tracts built by Charles and his brother John.

The houses are the usual builder's boxes, with fashionable fronts decorated to appeal to buyers. This one shows the 1880s Stick Eastlake mode of a rectangular bay window and decorative corner boards ("sticks"), but many other features show a conservative retention of the 1870s Italianate style. Italianate ornament includes the intense verticality of tall narrow openings, the Corinthian columned entry portico, and jigsawn scrollwork above windows. Decorative brackets accent paneling and moldings at the cornices and entablatures. The cabling or fluting on the lower thirds of columns and window pilasters is Italianate too.



Hinkel sold the property to Margaret Rippon for $7,250, partly because of the extra large lot, for in the same week he charged only $6,000 for a similar house next door on a narrower lot. Margaret's husband William Rippon was a naturalized Englishmen with significant real estate investments, who had retired from a career of carriage-making in Sacramento. Mrs. Rippon, of Irish birth, kept house for her husband and four children with the help of a live in Irish maid. Following William's death in 1914, their daughter Zeta Leary moved back in, with her daughters Margaret and Patricia. In 1926 Zeta married Charles A. Schweigert, a politically active attorney, former Police Commissioner and District Attorney candidate. He made 875 Haight his home until 1960, keeping the house in the same family for three-quarters of a century.

Interior appointments are primarily intact and classic: mahogany balustrades, lincrusta wainscotting, working marble fireplaces, graceful Victorian lighting. They provide an elegant setting for the owners' contemporary and traditional furnishings. The sylvan rear garden is a parklike retreat. The gardener who created it was persuaded to stay on when the property changed hands.

Kit Haskell

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CHARLES LEWIS HINKEL MANSION
280 DIVISADERO STREET

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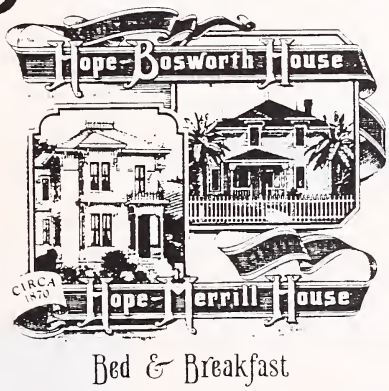
The Landmarks Case Report calls its style "transitional Second French Empire." That's "Second Empire" largely for the mansard roof, a real one masking a third floor (as opposed to the false mansards on today's tour at 214 Steiner and 875 Haight). The "transitional" refers to the way the facade hovers between Italianate (Second Empire variant) and Stick Eastlake.

The Case Report says of the family that C.L. Hinkel's father, Charles E. Hinkel, "was a German native who arrived in San Francisco in 1852. Rows of Hinkel-built houses are evident from Pacific Heights, through the Western Addition and into Eureka Valley." The family stayed in this house a dozen years and then moved into another house Charles Lewis had built at 740 Castro.

The lot is an extra-wide 50 feet, allowing space for a driveway and carriage house. These, together with the house, "convey and intact view of nineteenth century upper middle class life style."

The interior detailing is mostly intact, with additions and embellishments by the present owners, who are still in the process of renovation.



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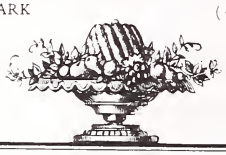

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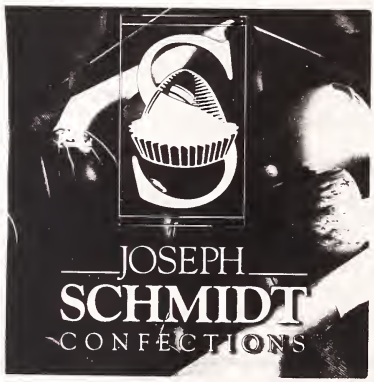
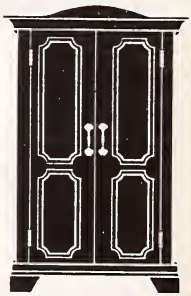


Lady Sybil's Closet



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& Especially -

The Victorian Alliance Would like to thank all the docents, ticket sellers, cookie bakers, and all the other workers and helpers who make this event possible.

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Victorian Alliance Interior House description for 65 Carmelita Street
Submitted by, Tony Inson

The owners Ren and Carol Holding have been in the house for about a year and are still in the process of furnishing this large Queen Anne Victorian house. The household consists of Carol, Ren, their 8 year old daughter Carolyn, and their two cats.

The front entrance and front hall:

In the front entry hall there is some very nice leaded glass windows with a diamond pattern flanking the front door.

The staircase wall has the original lincrusta/anaglypta wall treatment. The spiral design motif in the lincrusta/anaglypta is a unique design.

There is a built in bench at the foot of the stairs. The bench has wonderful paneling.

The ceiling has some really nice applied plaster detail work in a ginger bread type design.

The balustrade along the staircase is of a very nice design and compliments the staircase nicely.

The Double parlors:

There is a pair of columns dividing the two parlors.

Front Parlor:

The front parlor has a slanted bay window, which makes for a nice sitting area as presently used.

The ceilings are coved and there is a picture molding which goes around both rooms.

In the front parlor there is a pair of Chinese red cinnabar stools.

There is also a Chinese coromandel screen.

The desk in the center of the two parlors is a 19th century Chippendale style desk with chinoisserie decoration. It is done in the Chinese taste.

There is large Indian tribal area rug on the floor.

There is a small chest next to the sofa which has a pair of miniature temple doors.

Second Parlor:

The painting above the fireplace is from the Hudson River Valley school of painting, it is titled Blue Lake and was painted by Gustave Weigand in 1915.

The print above the sofa against the left wall is a tomb rubbing from the Philippines.

The bean shaped box on the coffee table is Chinese lacquer ware.

The mirror to the right of the fireplace is in the rococo style.

The TV room:

The cabinet in this room is from Mexico and has the 12 apostles depicted on the panels.

The art in this room consists of art by Carol's sister and other contemporary artists.

The shoji screens in this room, which are on the windows, were designed as window coverings. They are nice enhancements to the art.

The Dining room:

The dining room was added to the back of the house. The addition integrates really well with the rest of the house and has a wonderful view of the garden.

In the dining room there is set of Chippendale style dining chairs.

The painting above the fireplace in the dining room is a family portrait of the Holding orchestra. The conductor is Professor Holding, Ren's great grandfather and the lead violinist in the painting is Ren's grandfather. It was painted by Frank Townsend Hutchens in Albany, New York and dated 1906.

The cache pot in the room has a dragon design and is from china. It was brought back by the owners from one of their trips.

The upstairs hallway:

The second floor of the house has a central hall with a wonderful stained glass sky light. The central hall in this house has a circular layout which is a rare feature in most S.F. Victorian homes.

There are some nice Chinese area rugs on the floor in the central hall.

Ren's Office:

There is a wonderful silk Chinese tribal rug depicting the history of China on the floor. The rug was purchased by the owners on one of their travels to the orient.

The desk in front of the window is a traveling desk it was made to break down for easy transportation.

The built in bookcases were already in place when the owners moved in.

There is a Mapplethorpe print and Jenny Holzer print on the wall across from the bookcases. Jenny Holzer was the first artist to use text as art.

Carolyn's Room:

Carolyn is 8 years old and in the 3rd grade. Carolyn has been assigned to clean her room for the house tour by her mom. Carolyn's assignment to clean her room will be done on the day of the house tour and it should be mentioned that she has done a wonderful job (and so has her mom). The room has a nice large slanted bay window and the room reflects the personality of an 8 year old girl in the 3rd grade.

Ren and Carol's room:

In Ren and Carol's room there is a nice corner fireplace. The green tiles surrounding the fireplace are a nice feature and adds warmth to the room.

There is an empire chest of drawers from Ren's family. The chest of drawers has a rope twist design along the two front corners. It was probably made in Albany and dates to the 1840's.

Against the wall above the bed there is a large mural. The mural is by a painter who painted backdrops for photo shoots.

There is also a wonderful bathroom attached to this room. In the bathroom there is a large tile lined tub enclosure and marble topped sink.

280 DIVISADERO STREET

Welcome to a work in progress. Certain areas of the house remain untouched since 1885.

With the exception of the mahogany and walnut stair railings, all the woodwork that appears to be natural wood has in fact a painted-on grain to make it resemble expensive oak or walnut, since these woods were not considered to be more desirable than the (then) cheap clearheart redwood that lies buried beneath the graining.

Although the flooring has been sanded and given a coat of finish, these boards were not intended by the builder to be seen, but rather were sub-flooring, with specially fitted wall to wall carpeting the finish floor. The New York City supplier who signed his name and address under the wallpaper that originally covered the walls in most of the house also included the date - 1887, 2 years after the house was built.

Please note the elaborate ceilings that are 12 feet above the floors. Much of the paint is original, although some touching up has been done. The Hinckle family was very interested in music and flowers. The music and flower theme was incorporated into the cornice system in the main room and dining room, with the flower of the Hinckles depicted in the ceiling rosettes.

Notice also the flower patterns in the stained glass front doors, the wheel-cut glass in the front transom window and the door between the front and back halls.

The new electricity had not reached this neighborhood in 1885, so all electricity has been added later, and none of the original gas fixtures remain. Much of the original bronze door and window hardware does remain, however, and you are invited to enjoy the fine detail.

The curious beasts that are in the Lincrusta-Walton that forms the wainscotting in the front hallway and up the front staircase are also original to the house.

Please leave this information sheet for other visitors.